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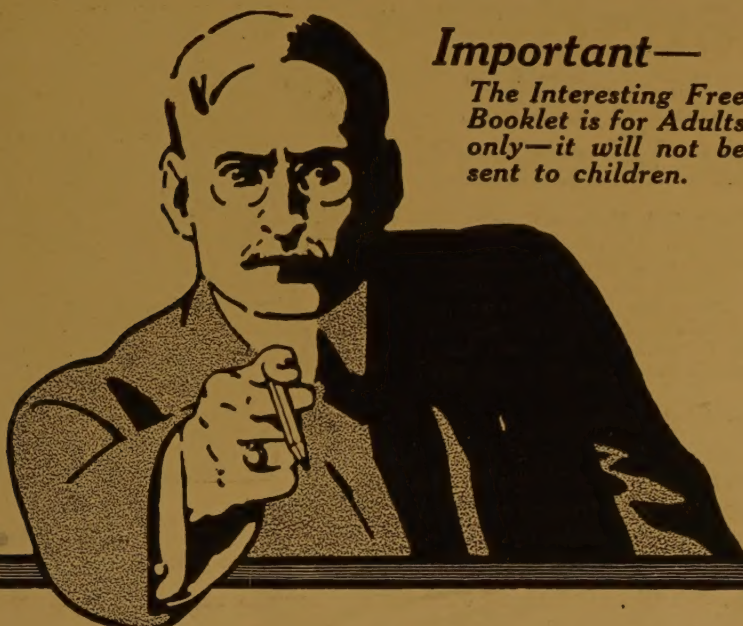
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# "Good-Bye - I'm Very Glad to Have Met You"

But he isn't glad. He is smiling to hide his confusion. He would have given anything to avoid the embarrassment, the discomfort he has just experienced. Every day people who are not used to good society make the mistake that he is making. Do you know what it is? Can you point it out?



HE couldn't know, of course, that he was going to meet his sister's best chum—and that she was going to introduce him to one of the most charming young women he had ever seen. If he had known, he could have been prepared. Instead of being ill at ease and embarrassed, he could have been entirely calm and well poised. Instead of blustering and blundering for all the world as though he had never spoken to a woman before, he could have had a delightful little chat.

And now, while they are turning to go, he realizes what a clumsy boor he must seem to be—how ill-bred they must think him. How annoying these little unexpected problems can be! How aggravating to be taken off one's guard! It must be a wonderful feeling to know exactly what to do and say at all times, under all circumstances.

"Good-bye, I'm very glad to have met you," he says in an effort to cover up his other blunders. Another blunder, though he doesn't realize it! Any well-bred person knows that he made a mistake, that he committed a social error. It is just such little blunders as these that rob us of our poise and dignity—and at moments when we need this poise and dignity more than ever.

## What Was His Blunder?

Do *you* know what his blunder was? Do *you* know why it was incorrect for

him to say, "Good-bye, I'm very glad to have met you"?

What would you say if you had been introduced to a woman and were leaving her? What would you do if you encountered her again the next day? Would you offer your hand in greeting—or would you wait until she gave the first sign of recognition?

Many of us who do not know exactly what the correct thing is to do, say, write and wear on all occasions, are being constantly confronted by puzzling little problems of conduct. In the dining-room we wonder whether celery may be taken up in the fingers or not, how asparagus should be eaten, the correct way to use the finger-bowl. In the ballroom we are ill at ease when the music ceases and we do not know what to say to our partner. At the theatre we are uncertain whether or not a woman may be left alone during intermission, which seat the man should take and which the woman, who precedes, when walking down the aisle.

Wherever we go some little problem of conduct is sure to arise. If we know exactly what to do or say, the problem vanishes. But if we do not know what to do or say, we hesitate—and blunder. Often it is very embarrassing—especially when we realize just a moment too late that we



have done or said something that is not correct.

### Are You Sure of Yourself?

If you received an invitation to a very important formal function to-day, what would you do? Would you sit right down and acknowledge it with thanks or regrets, or would you wait a few days? Would you know exactly what is correct to wear to a formal evening function? Would you be absolutely *sure* of avoiding embarrassment in the dining-room, the drawing-room, when arriving and when leaving?

Everyone knows that good manners make "good mixers." If you always know the right thing to do and say, no social door will be barred to you, you will never feel out of place, no matter where or with whom you happen to be. Many people make up in grace and ease of manner what they lack in wealth or position. People instinctively respect the well-bred, well-mannered man and woman. They are eager to invite them to their homes, to entertain them, to introduce them to their friends.

Do you feel "alone" at a social gathering, or do you know how to make yourself an integral part of the function—how to create conversation and keep it flowing smoothly, how to make and acknowledge introductions, how to ask for a dance if you are a man, how to accept it if you are a woman?

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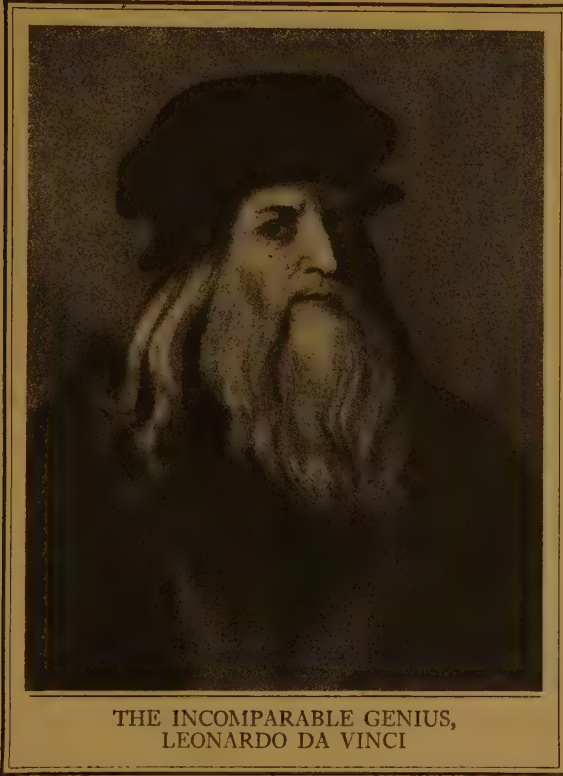
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# THE GREATEST GENIUS THE WORLD HAS KNOWN



EVERYONE knows Leonardo, the painter of "Mona Lisa" and "The Last Supper." This article tells of Leonardo the painter, sculptor, architect, poet, musician, philosopher, psychologist, author, critic, traveler, aeronaut, mathematician, physicist, chemist, geologist, mineralogist, zoölogist, botanist, geographer, meteorologist, astronomer, anatomist, physiologist, surveyor, typographer, engineer, and inventor. We think of the flying machine as a present-day example of inventive genius in America. Leonardo planned a flying machine in 1490—two years before America was discovered.





THE MOST FAMOUS  
PORTRAIT IN THE  
WORLD—LEONARDO'S  
MONA LISA ❖ ❖

Much has been written about "Mona's mysterious smile," but artists tell us something different. "Mona Lisa was not a riddle, nor a sphinx," writes the distinguished critic, John C. Van Dyke, "nor was she representative of either time or eternity, nor world-weary. These are the imaginings read into the portrait by Walter Pater and others, but never dreamt of by Leonardo. Leonardo was interested in doing rounded, melting contours, and a smiling face showed them better than a serious one. It simply is a fine picture of a beautiful woman. It is also a perfect portrait of its kind, the portraiture extending even into the beautifully aristocratic hands."





# THE MENTOR

Vol. 10 ❖ JANUARY, 1923 ❖ No. 12



LEONARDO DA VINCI'S FLYING MACHINE MADE IN THE YEAR 1490

From a model in the United States National Museum at Washington. Actual size: Length from tip to tip, 24 inches; beam, 12 inches; total wing surface, 100 square inches



## LEONARDO—UNIVERSAL GENIUS ❖

Master of Arts, Science, Philosophy, Mathematics,  
Literature, Music, *and* Original Invention ❖ ❖

BY WILLIAM STARKWEATHER ❖ ❖ ❖

Leonardo da Vinci is known to most people simply as the painter of "Mona Lisa" and "The Last Supper," probably the two most celebrated pictures in the world. To-day, in our own country, thousands have come to know Leonardo in connection with the question of the two portraits of "La Belle Ferronnière," the authenticity of one of which is being discussed in the press and in the courts. But scarcely one person in one hundred realizes the full and amazing extent of Leonardo's genius.

It is only, indeed, in recent years, through the publication of his notebooks, that the world has begun to gain an idea of the achievements of this singularly gifted man. Until a few decades ago, when his manuscripts were finally deciphered and published in full, Leonardo was esteemed as a painter and sculptor of the first order, as one of the greatest artists the world has seen, but now we know how extraordinary were his attainments in science and philosophy as well as in art: he stands revealed a colossus among men, a figure far ahead of his time, a thinker, a pioneer, a searcher for truth, working almost alone for the benefit of the future.

The insatiable curiosity of Leonardo's character, his indefatigable desire for investigation, rendered him one of the most typical figures of the Renais-



## LEONARDO—UNIVERSAL GENIUS

sance. In that brilliant and golden youth of the modern world people took a new and eager interest in living, with a delight in joy and beauty and health, and a consequent curiosity as to man and the world in which he lives. Learning became fashionable and was passionately pursued by all classes; a thirst for knowledge was characteristic of the period.

Leonardo was curious about all things. As artist and sculptor, he made detailed study of the theory of light and shade, of perspective, of color, of bronze casting; he dissected men and horses and became an excellent anatomist; an architect of eminence, he assisted in the construction of the Cathedral of Milan, and is probably responsible for the superb Château of Chambord in

France; he studied the structure of the dome and the arch, devised ingenious military engines and fortifications, and carried on the building of the Martesana Canal. He wrote on botany, on astronomy, on physiology, on physics, on mathematics, on philosophy—in some five thousand pages of manuscripts accompanied by drawings. He wrote moral precepts, drew maps of Italy and plans of the spiral construction of sea shells, devised a life-saving belt, speculated as to the possibilities of flying machines, and wrote of submarine warfare—this last in 1520!

Only the very greatest genius could have survived such curiosity and produced results; a less richly gifted man would have sunk into restless and mediocre versatility. It may not be denied that the range of Leonardo's interests limited his out-

put in every phase of his activity. No man could have carried out a hundredth part of what he essayed. But, with such range and aspirations, the wonder is that he completed anything at all. His genius, however, emerged triumphant. He gave the world superb achievements in every field he entered. The beauty, the nobility, the perfection of his painting is only a portion of the precious legacy which he bequeathed to mankind.

Leonardo was born at Vinci, a picturesque Tuscan mountain town, in 1452. He was the illegitimate son of Ser Piero d'Antonio, a celebrated Florentine lawyer, and of Catarina, a woman of humble birth. Brought up by his father, the boy enjoyed the best education that could be obtained in Florence,



In the Brera Museum, Milan

STUDY OF THE HEAD OF CHRIST  
IN PASTEL

Made by Leonardo for "The Last Supper"





"THE LAST SUPPER" ❖ ❖  
SUPREME MASTERPIECE  
OF THE GREAT LEONARDO

"Forgetting to eat and to drink," the painter gave days of arduous labor to the execution of the celebrated picture, reaching the monastery of Santa Maria delle Grazie very early in the morning to catch the best light. Note the extraordinary grouping of the figures, three by three, with Christ isolated in the center, dominating the action

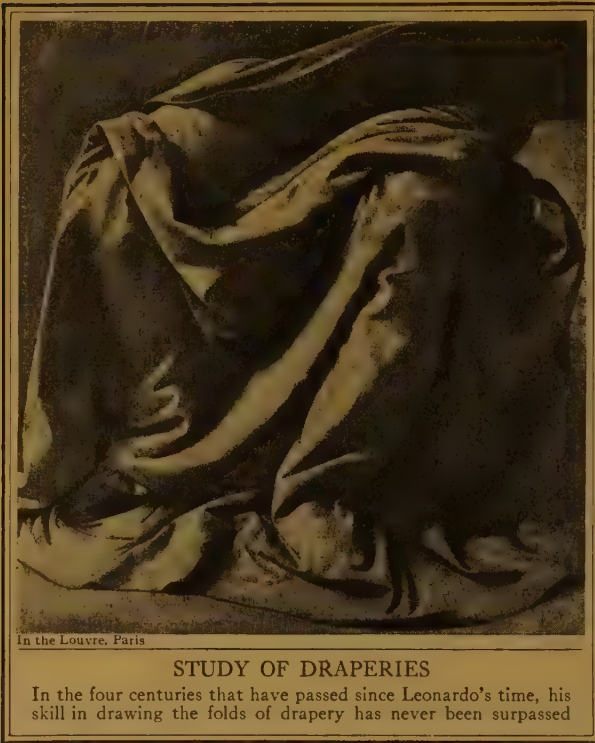
then the intellectual center of Italy. He grew to be a youth of extraordinary charm and attainments. He was strikingly handsome, and a fine conversationalist and musician. His physical strength is celebrated through the legend that he could bend the extremities of a horseshoe together by squeezing it in one hand. The distinction of his appearance and manners continued throughout his life, and was a powerful factor in making friends.

When about fifteen years old he became a pupil of Andrea del Verocchio, who, although not an artist of the first rank, was a sincere teacher. Vasari, the Italian painter and biographer, states that Leonardo when an apprentice painted one of the angels in Verocchio's "Baptism of Christ" with such skill that the master, realizing its superiority to his own work, forswore painting forever. This last statement is false, but the best modern



THE ABBEY-CHURCH OF SANTA MARIA  
DELLE GRAZIE, MILAN

On the refectory wall of the monastery the master painted the immortal group of Christ and his twelve Apostles



In the Louvre, Paris

#### STUDY OF DRAPERIES

In the four centuries that have passed since Leonardo's time, his skill in drawing the folds of drapery has never been surpassed

criticism considers one of the angels in the "Baptism" to be a work of Leonardo's youth.

In 1480 Leonardo produced his first masterpiece, "The Adoration of the Kings," now in the Uffizi Museum at Florence. Like much of his work, it was never finished. Although not carried beyond the monochrome preparation, the picture has fine composition, is strikingly original, and full of dramatic action. Another unfinished picture executed in ground color only, a St. Jerome, now in the Vatican, belongs to this period.

With a few drawings these pictures are all that we have of the first twelve or fourteen

years of Leonardo's life as an artist. But it must be remembered that he was occupied, as always, with a multitude of other activities. His daring projects in hydraulics, architecture, mechanics, and military and civil engineering amazed his contemporaries. He was a dazzling figure. He outrivaled the youth of the city in feats of strength, of horsemanship, of recitation. We have a glimpse of him buying caged birds in the market place to set them free, or as standing in the piazza, a radiant youth, radiantly dressed, explaining to the populace the great projects that he planned.

About 1483 Leonardo left Florence for Milan to take service at the court of Ludovico Sforza (Il Moro). As a gift from Lorenzo de' Medici, the artist carried a wonderful silver lute which he had fashioned like a horse's head. A highly curious letter which Leonardo wrote to the duke, listing his accomplishments and qualifications, dates from this period. Ten paragraphs are devoted to his skill as a naval and military engineer. He only then adds, as if almost in afterthought, "I can further execute sculpture in marble, bronze, or clay, also in painting I can do as much as anyone else, whoever he may be," and briefly states his willingness to undertake the execution of a monument to Francesco Sforza, father of Ludovico, which had been long under consideration.

The sixteen years spent by Leonardo at Milan were the most fruitful of his life. He acted as a general factotum for the ruler, taking charge of military, engineering, and architectural projects, and even designing and directing



## LEONARDO—UNIVERSAL GENIUS

great court pageants and festivities. Yet he found time to fill notebooks with his studies in statics and dynamics, in anatomy, mathematics, perspective, and light and shade. He wrote a treatise on painting. But the great Sforza monument never reached completion. He labored on it for years, but was delayed, as always, by his desire for perfection, by his constant essays in side channels. The monument was to be of bronze, and Leonardo spent much time in investigating bronze casting. In 1499, when he had retired from the city, his patron having lost Milan to the French, the model only of the statue was complete. The great monument, over twenty-six feet high, probably the finest equestrian statue of the Renaissance, was destroyed by Gascon archers, who for their amusement used it as a target. Of easel paintings produced in this period, but two remain. The beautiful "Virgin of the Rocks" in the Louvre is entirely by Leonardo's hand, a copy in the National Gallery at London was made with the assistance of a pupil.

The crowning achievement of these years, however, was Leonardo's masterpiece, the world-famous "Last Supper," a wall decoration in the refectory of the monastery of Santa Maria delle Grazie, Milan. This work, the admira-



From a painting by an unknown artist

MONA LISA GIOCONDA ❖ ❖  
POSING IN THE STUDIO OF ❖ ❖  
LEONARDO FOR HER PORTRAIT

Mona (contraction of Madonna—my lady). Lisa was the third wife of a Florentine of good family, Francesco del Giocondo. When she was about thirty years old Leonardo was commissioned to paint the fair patrician's portrait. During the sittings the painter employed musicians to entertain her and so invite an agreeable play of expression upon a face naturally melancholy



In the Louvre, Paris

# LA BELLE FERRONNIÈRE

Probably a portrait of Lucrezia Crivelli. *Ferronnière* is a French word meaning a jeweled ornament worn on the forehead. The title is therefore, "The Beautiful Forehead Ornament"

tion of the artist's contemporaries, an epoch-making achievement, ranks as the finest "Last Supper" ever painted. The picture, painted in *tempera* on a badly prepared wall, has suffered not only from vandalism by both monks and soldiers, but especially through unwise restoration. It is probable that Leonardo's experimental chemistry proved an enemy to his work, for serious deterioration commenced shortly after the picture was finished, the *tempera*

painting beginning to scale and fall in flakes from the wall. Vasari, who saw the decoration only forty-seven years after Leonardo's death, then described it as "in such bad condition that one can distinguish nothing more than a confused blur." The picture was further greatly injured in 1796 by troopers of Napoleon, who, against his orders, quartered their horses in the building and amused themselves by throwing lumps of dirt at the decoration. The flaking off of particles of the picture continued until 1904, when a singularly successful scientific restoration was made that has restored much of the beauty of the work. To-day the great masterpiece is a ghost

## ANOTHER "BELLE FERRONNIÈRE \*

Also attributed to Leonardo. Some say this is the original of the subject; others, that the portrait in the Louvre (shown above) is the one Leonardo painted. It is also stated by credible authorities that neither portrait is by him



\* This is the painting that was brought to America in 1920 by the wife of Harry T. Hahn, an American aviator. Mrs. Hahn is a French woman of noble lineage, whose family had for a long time owned a portrait called "La Belle Ferronnière." This is said to have been painted by Leonardo da Vinci in 1499, and is admittedly in far better condition than the canvas of the same name now in the Louvre. As the wife of an American citizen, Mrs. Hahn was permitted to export the painting from France after the war. On arriving in Kansas City, her future home, she offered the picture to the city's new art museum, naming \$400,000 as the price, based on a certificate from the French official art expert that this was the original "Belle Ferronnière." The statement by Sir Joseph Duveen, of the firm of Duveen Brothers, New York and London art commissioners, that Mrs. Hahn's canvas was a copy, annulled the sale, and led to litigation.





In the Louvre, Paris

### THE VIRGIN OF THE ROCKS

Painted at Milan by Leonardo da Vinci.



In the National Gallery, London

### THE VIRGIN OF THE ROCKS

School of Leonardo. One of several copies

of what it once was, but a very real ghost. The artist chose for his picture the moment when Christ says, "One of you shall betray me," and the picture shows the effect on the disciples of this startling announcement. The spiritual elevation of the work and the beauty of its dramatic yet restrained action are unsurpassed. Especially notable is the way the whole story of the scene, as well as the character of each individual, is shown through the drawing and action of the hands. It is noteworthy that all of the perspective lines of the picture converge at a point of sight covered by the head of Jesus, thus centering the interest on the great central figure and emphasizing its importance. The picture ever since its painting, and despite its semi-ruinous state, has remained for all Christendom the ideal representation of its subject.

From Milan, Leonardo returned to Florence, where he began an altarpiece for the Church of the Annunziata. The work never progressed beyond a cartoon of the Madonna with St. Anne, from which at a later date he executed, possibly with the aid of pupils, his celebrated picture in oils "The Virgin and Saint Anne," now in the Louvre. As he grew older he gave less and less time to art and more to scientific studies. He no longer acquired science for art's sake, but science for his own sake. He was offered, without avail, to use as he

## LEONARDO—UNIVERSAL GENIUS

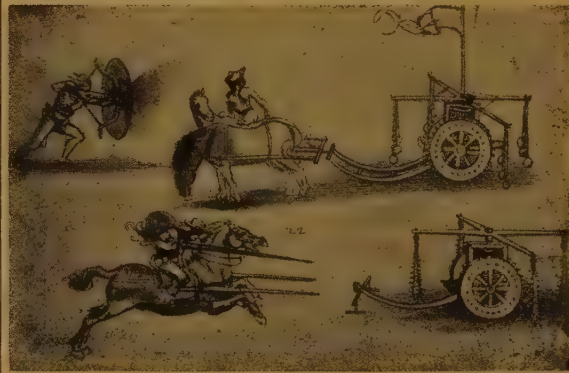
would the block of marble from which Michelangelo shortly after cut his David; a great and cultured lady, Isabella Gonzaga, Duchess of Mantua, repeatedly besought in vain a work from his hand. In 1502 Leonardo interrupted all art work, and, taking service as a military engineer under Cesare Borgia, traveled extensively in central Italy, making



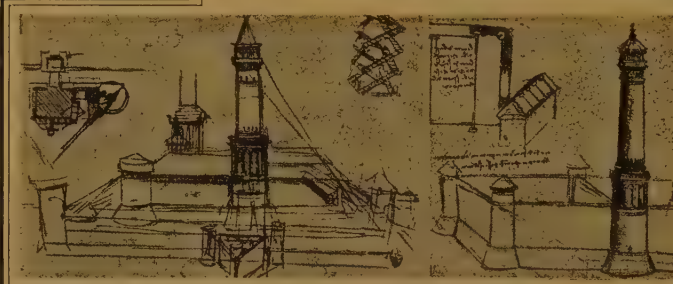
In Windsor Castle  
Collection

### BATTLE WAGONS OF EXTRAOR- DINARY CON- STRUCTION

Designed to be  
drawn by two  
horses



### ANATOMICAL STUDIES OF HORSES' HEADS



### PLAN FOR A LIGHTHOUSE

From a drawing by Leonardo in  
the Louvre. The manuscript  
is in his own handwriting

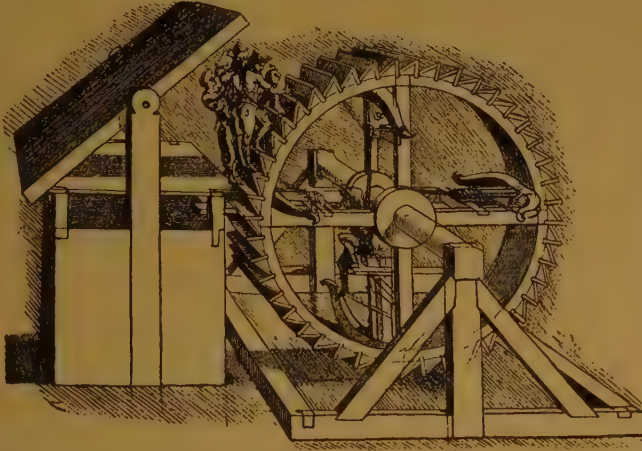
many drawings and maps of the regions which he visited.

Upon his return to Florence, Leonardo undertook the decoration of one of the walls of the great hall of the Palazzo Vecchio, choosing as his subject a victory won by the generals of the republic in 1440 at Anghiari. He produced a superb cartoon showing a struggling mass of men and horses, but again the work dragged. Only the central portion was ever painted on the wall. Owing to the use of imperfect processes his

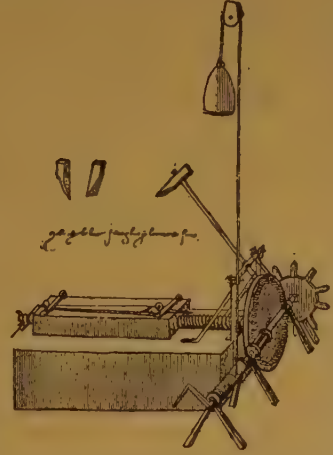


### LEONARDO AS A MILITARY ENGINEER Cannon after his design are shown on the opposite page





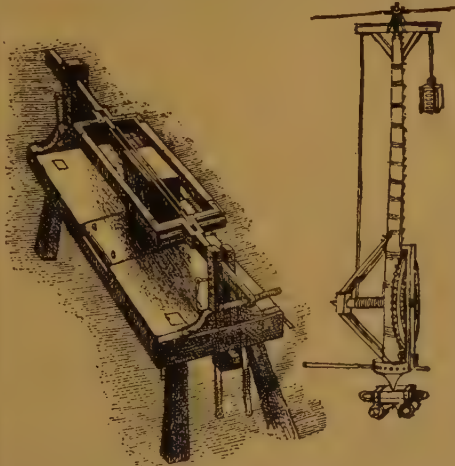
**MILITARY ENGINE**  
Forerunner of the mitrailleuse



**AN INGENUOUS CONCEPTION**  
Leonardo's file-cutting machine

colors ran and flaked off, and the work was left an incomplete ruin which was finally painted over with a different composition by another artist.

It was during this period in Florence that Leonardo finished to the full extent of his powers his world-famous "Mona Lisa," the most celebrated portrait in the world, now in the Louvre. The subject was a Neapolitan lady, Mona E-Lisa-betta Gherardini,



**MARBLE-SAWING MACHINE AND TRAVELING CRANE**



**MORTARS AND EXPLODING SHRAPNEL**  
Cannon were just coming into use when he made this drawing

the third wife of Francesco del Giocondo, hence the name "La Gioconda," by which the picture is often called. The artist worked on the panel during four years. Vasari writes of the painter's method in this picture: "Leonardo made use also of this device: Mona Lisa being very beautiful, he employed people to play and sing, and continually jested while working on the picture

## LEONARDO—UNIVERSAL GENIUS

in order to keep the lady merry and thus banish that air of melancholy which is so often seen in painted portraits. In this picture of Leonardo's there was a smile of such charm that it seemed more divine than human, and was esteemed a miracle, since it was nothing else than alive." The effect of mystery obtained principally by the strange and fascinating smile is heightened by the dreamlike singularity of the background. Ever since painted, this picture has been the subject of extraordinary laudation and analysis, a theme for endless critical writing. Hundreds of essayists and critics, poets and painters, have sought the secret of its irresistible fascination. Most of them consider that in the expression of the face are blended two widely diverse elements, the one all charm and tenderness, the other sinister in suggestion—a combination, in short, of cruelty and compassion, devotion and instincts of conquest, modesty and voluptuousness, good and evil. The lady wears a transparent black veil, as though in mourning, and certain critics base on this fact their opinion that her celebrated smile is a mantling disguise for deeper and sadder feeling—an artificial and enigmatic joy called forth by the artist's entertaining stories and the music of his players, and which did not express the real personality of a sorrowful woman. The portrait remains a physiognomic riddle which each one must solve for himself.

Leonardo went to Milan in 1506, where he met the French king, Louis XII, who secured the artist's release from all Florentine obligations and created him court painter. For the next ten years Leonardo spent his time

between Florence and Milan, making a brief visit to Rome in 1513. There he encountered bitter opposition from followers of Michelangelo and Raphael, and received but little encouragement from the Pope, Leo X, who is said to have lost faith in Leonardo's ability to complete anything when the artist was



### STUDY OF VIOLETS

With descriptive archaic Italian text written backward, and from right to left, so that the writing appears correct only when reversed in a mirror. Leonardo was left handed, and his spelling and punctuation were peculiar





In the Royal Academy, London

MADONNA, HOLY CHILD,  
ST. ANNE, AND ST. JOHN

A celebrated drawing executed for an altar project in 1503.  
When it was first exhibited in Florence, the whole city  
came to see and admire the master's work

found concocting a new painting oil or varnish before he had even commenced the sketch for a commission he had received.

In 1516, Leonardo accompanied Francis I, successor of Louis XII, to France and took up his residence in the castle of Cloux, near Amboise, assigned with a handsome pension to his use. During the last of his life he suffered from some form of paralysis which impaired the power of his hand. He died at Amboise on the second of May, 1519—comparatively poor.

Leonardo left some five thousand pages of manuscript, now scattered through collections in Europe. Until recently the only portion of this text translated and published was his celebrated "Treatise on Painting." But within a few years the whole highly confused body of manuscript, written,

curiously enough, backward from right to left, has been arranged coherently and published. Now we know that this universal genius was in many ways centuries ahead of his time. On submarine warfare he wrote: "How by a certain machine many may stay some time under water. And how and wherefore I do not describe my method of remaining under water and how long I can remain without eating. And I do not divulge them by reason of the evil nature of man, who would use them for assassination at the bottom of the sea by destroying ships and sinking them, together with the men in them."

To-day there exist but five pictures in the world attributed to Leonardo whose authenticity is undisputed. These are "The Last Supper," "Mona Lisa," "The Adoration of the Magi," the "Cartoon for St. Anne" at London, and the "St. Jerome." Most authoritative critics, however, add to these as authentic the "Virgin of the Rocks," in the Louvre, the "St. Anne" of the Louvre, and the "St. John." The famous "La Belle Ferronnière" of the Louvre, formerly thought a Leonardo, is now considered by many of the best critics to be a work of a pupil of ability, possibly Boltraffio, perhaps working from a drawing from Leonardo. As a draftsman Leonardo was far more prolific than as a painter. The many beautiful drawings which he left are among the world's greatest art treasures.

According to Vasari, Leonardo on his deathbed reproached himself for having offended God and mankind in not having labored at his art as he should have done. The imagination leaps at the idea of the treasures which Leonardo might have left posterity had he given more time to painting and sculpture. His art is unsurpassed, if it has indeed ever been approached. But speculation as to what he might have accomplished had his interests been less varied are fruitless.

Characteristic of his whole enormously active life is the single sentence entitled "A Prayer," to be found in his manuscripts: "Thou, O God, dost sell us all good things at the price of labor." To this may be fittingly added another of his sentences which might serve excellently as his epitaph:

"As a well-spent day brings happy sleep, so life, well used, brings happy death."



MEMORIAL TO LEONARDO DA VINCI  
Erected in 1872 in Milan, Italy



# CONSTANTINOPLE OF TODAY

STAMBOUL, PERA GALATA, AND THE GOLDEN HORN

PHOTOGRAPHS AND DESCRIPTIVE CAPTIONS

By E. M. NEWMAN, *Traveler and Writer*



## A GENIAL VEGETABLE MAN

Some of the "unspeakable Turks" are good natured old creatures with whom it is a pleasure to haggle for hours over "*besik gurushi*" (five piastres)

Constantinople is, in reality, three great cities: Pera Galata, which includes the legations and is the foreign city; Stamboul, which is the real Turkish city, where the bazaars are; and Scutari, which is on the Asiatic shore. Approach is made to Constantinople from the Aegean Sea on the south, up through the narrow channel of the Dardanelles (the Hellespont), and the Sea of Marmora. Above the city, the Bosphorus leads on up into the Black Sea.

Turkey, for years, controlled these narrow waterways and so held the key to the great Russian ports. Today, as a result of the World War, the forts along the Dardanelles and the Bosphorus have been leveled and the waterways are open. Just where the three cities of Constantinople are situated, a picturesque inlet of the Bosphorus, called the "Golden Horn," forms a harbor for the city, separating Pera Galata from Stamboul.

Scutari is literally a "dead" place. As the saying goes: "Most of the Turks living in Scutari are dead"—meaning that it is a place of cemeteries. Ever since the fifteenth century when the Turks captured Constantinople they have feared that some day the Christians would return and drive them back into Asia. For that reason many of them have chosen to be buried on the Asia side of the Bosphorus nearest Mecca.



#### THE DARDANELLES (The Hellespont)

Here is the waterway coveted by most of the nations of the world, the narrow passage, about fifty miles long, joining the Aegean Sea on the south with the Sea of Marmora on the north. Above that, the Bosphorus leads on to the Black Sea



#### A QUIET SPOT IN CHANAK

Chanak is at the end of the Gallipoli Peninsula, which has been occupied since the Great War by the British. There, in the frightful Gallipoli campaign, thousands of Australian and New Zealand soldiers died





#### MOONLIGHT ON THE SEA OF MARMORA

An exquisite view of the inland sea that lies between the Dardanelles on the south, and the Bosphorus on the north. The picture was taken at Prinkapo, an attractive island suburb of Constantinople



#### ENTRANCE TO THE BLACK SEA

Here the Bosphorus ends in the narrow waterway that leads into the Black Sea—the gate to Russian shores that has been guarded jealously for centuries by Turkey



#### THE FAMOUS GALATA BRIDGE

This is a busy bridge, spanning the Golden Horn, across which pass a most amazing variety of sights. All nations go by in varied costumes; street merchants and beggars; herds of goats, ducks, geese, water-buffalo, donkeys, camels, horses and sheep; men carrying loads of every description. And the collection of the toll at each end of the bridge gives rise to a scene of terrific uproar and confusion



#### GALATA STREET

This, the most curious street in Constantinople, is usually called "Step Street." It is a long, irregular flight of street-wide steps; it is filthy and, when it is wet, dangerously slippery. The prevailing smells are most offensive. It is closely lined on each side, with shouting merchants and booths of every sort. Crowds pass up and down here all day long. The handsome building at the left is the Bank of Athens. Notice the sign on the right in Turkish, French, Greek, Armenian and Hebrew,—such is Constantinople!





GRAND RUE, PERA

Nothing could better illustrate the immense change in Constantinople than to see in its streets electric street-cars, motor-trucks and automobiles. Shades of Abdul Hamid, if he could but come to life and look upon the city of today! During his regime, he would not permit a wire to be stretched across a street; he frowned upon railroads and modern improvements. As a consequence, there was not a telephone, an electric light, or an automobile in a city of more than a million inhabitants



GALATA, A BUSINESS SECTION

Here there are always crowds of people, for the Galata Bridge begins just where the photographer stood. The Galata Tower may be seen in the background. It is only while in Pera Galata that one fully appreciates the great change that has come upon the Ottoman capital. The streets filled with British, French and Italian troops, with a liberal sprinkling of Greek soldiers, give it a far more cosmopolitan appearance than formerly



#### TURKISH STREET MERCHANTS

These vendors sit along the sidewalk in Stamboul near the Galata Bridge. They deck their baskets charmingly with flowers—the Turks love flowers—and squat down in a dirty street to hawl their wares delectingly at the passerby





#### THESE ARE TURKISH POLICEMEN

Notice the typical Turkish door behind them, with the heavy handles on each half, and the latticed window that protects the Moslem women from the gaze of the outer world. In Stamboul, Turkish policemen are still employed, as the soldiers of the Allies, unable to speak or understand the language of the country, would have great difficulty in making themselves understood. Under the direction of British officers, the Turkish policeman is gradually becoming proficient. In the European city we find only the Tommy on guard



#### THE SHOE-REPAIRERS SIT FOR THEIR PICTURES

These men make the rough, heel-less shoes and sandals in which the poor people shuffle about. An inexperienced purchaser of their wares is likely to come away with a pair of sandals that prove, after the first rain, to have been made of paper and to have been provided with a most distressing squeak



### THE HIPPODROME

Directly at the back of the picture is seen St. Sophia, one of the most famous places of worship in the world—once a church, built by Constantine, and now, for centuries, a mosque, possessed by Turks and coveted by Greeks. It is one of the most beautiful Christian churches in the world. The interior is so immense that some of the decorations on the dome are lost to view. The Hippodrome was laid out in the third century A. D., and used by the Greeks for chariot-races and gladiatorial contests



### ANOTHER VIEW OF THE HIPPODROME

This shows the two obelisks; the nearest is that of Theodosius which was brought from Egypt and is more than three thousand five hundred years old; the other is the Colossus, of unknown age, which was erected on this spot





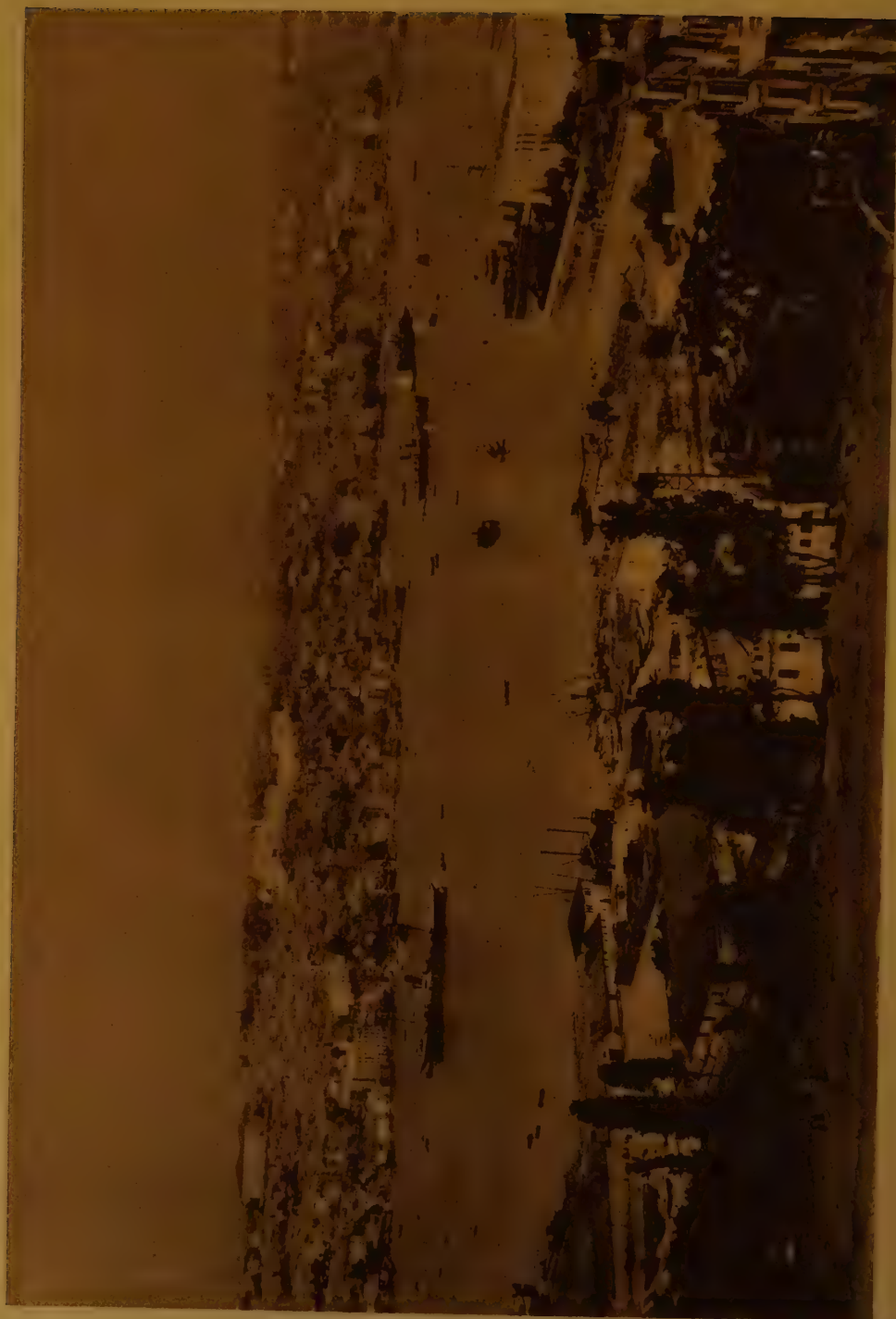
### THE BLUE MOSQUE

The Blue Mosque is also called the Ahmediah Mosque. It is near St. Sophia and the Hippodrome, and is the only mosque in the world with six minarets. Turkish soldiers were quartered here during the War, and much damage has been done to the blue-tiled interior and the wide courtyard



### THE PIGEON MOSQUE

This is the Courtyard of Bayazid, usually called the "Pigeon Mosque" on account of the numberless pigeons flying about, all descended, we are told, from a single pair given by a poor woman to Sultan Bayazid. Superstition is the Turk's middle name. In the Pigeon Mosque are pigeons which he considers sacred. He believes that, in each bird, reposes the soul of some departed mortal, so he will not permit anyone to harm them. Frequently with his last piastre he purchases some food and throws it to the waiting pigeons, confident that, in so doing, he will be rewarded in the hereafter. The fountain in the middle is, of course, for the ablutions of the faithful before they enter the mosque, the curtained door of which shows at the back of the photograph



VIEW FROM PERA OVER THE GOLDEN HORN

Below at the right, on the Pera side of the Golden Horn is the Turkish Admiralty, where lie the forlorn remnants of the Turkish Navy. Across the water in Stamboul are the Greek Patriarchate and Cathedral, the mosque of Sultan Selim, and one of the fire-ruined sections of the city





### THE GOLDEN HORN

So called from its shape and from the yellow, muddy water that pours down it after a rainstorm. Poverty-stricken villages line it on either bank. It joins the Bosphorus just below Galata Bridge, and in ancient times was defended from the enemy by means of a chain stretched from shore to shore across its lower end.



### THE SWEET WATERS OF EUROPE

The upper part of The Golden Horn, where fresh water enters it from streams. The waters here are called "sweet," because they are clear and clean as compared with The Golden Horn further down. A trip to the Sweet Waters is a popular spring and summer excursion of the local people, particularly the Turks



#### THE TOWERS OF EUROPE

That is Robert College at the top at the left. These three towers and the connecting walls were built by Mohammed the Conqueror so as to command this narrow part of the Bosphorus where he took toll of passing ships



#### PALACES ON THE BOSPORUS

Most of the beautiful summer residences are built so as to have an entrance by water as well as from the street; notice the water-gates in the walls, by which boats pass into the cellars of the houses





#### ONE OF THE BRITISH SHIPS

She is lying up the Bosphorus near the entrance to the Black Sea



#### UNCLE SAM IN THE BOSPORUS

Naval representatives of the United States in Turkish waters. The ships are dressed in honor of a French holiday



### GALATA TOWER

The houses look like New York houses somewhere in the west fiftieth streets—but they are in Pera, Constantinople, on one of the narrow, blind streets approaching Galata Tower. This thousand-year-old fire-signal tower overlooks the whole city, the Bosphorus and the Marmora. The tower may also be reached from Galata by a long, steep flight of winding, broken, treacherous stone stairs





### A QUIANT STREET IN CONSTANTINOPLE

This looks like one of the queer winding hill streets in an old American town, south or midwest. It is called "Nursery Street" on account of the Bachiktache Nursery building which is located half way up the hill on the left



### LOOKING ACROSS THE BOSPORUS

A view from a spot near the Bachiktache Nursery. In the distance, over at the other side of the Bosphorus, is Asia



#### CONSTANTINOPLE TENEMENTS

The old arches and cellars under domes of Stamboul Mosques are inhabited—perhaps "infested" is a better word—by numerous tenement families





Publishers' Photo Service

A DEAD CITY  
AND THE VOLCANO  
THAT KILLED IT

A view from the sea, showing, at the water's edge in front, the ruins of the city of St. Pierre half buried in bushes, vines, and rank grass—the green cloak with which nature has covered the hideous catastrophe of twenty years ago



## MARTINIQUE TWENTY YEARS AFTER

BY FRANCES LEVICK

Now, as they say in the moving pictures, let us "cut back" twenty years before the disaster, when Martinique, the gem of the French Antilles, was the scene of a poet's dream. Lafcadio Hearn landed at

"... Two mighty explosions that were heard as far off as Dominica and St. Lucia had barely subsided when an enormous black cloud with bright streaks in it rolled down from the crater of Mt. Pelée at express speed, enveloped St. Pierre, halted abruptly a few yards north of the neighboring village of Carbet, and floated slowly away before the wind. The pride of the French West Indies, with its twenty-eight thousand inhabitants, had been *completely wiped out* in the space of forty-five seconds.

"That night the wreck of a steamer, its superstructureless deck strewn with a score of charred and dismembered bodies, crawled into the harbor of St. Lucia.

"'Who are you?' shouted the crowd on the wharves, 'and where do you come from?'

"'We come from hell,' shouted back the only surviving officer. 'You can cable the world that St. Pierre no longer exists.' ..."

So Harry Franck tells the tragic story, as he gathered it during his recent wanderings through the West Indies.

this picturesque island during a summer trip, and was so bewitched by its tropic color that he returned to spend two years there. Fort de France is the capital, but St. Pierre was formerly the larger city—"before the great eruption of Mt. Pelée, the gayest little city in the Lesser Antilles," says one of the guide-books, and Hearn pictures it in glowing terms:

"... the quaintest, queerest, and the prettiest withal, among West Indian cities: all stone-built and stone-flagged, with very narrow streets, wooden or zinc awnings, and peaked roofs of red tile, pierced in gabled dormers. Most of the buildings are painted in clear yellow tone, which contrasts delightfully with the burning blue ribbon of tropical sky above; and no street is absolutely level; nearly all of them climb hills, descend into hollows, curve, twist, describe sudden angles. There is everywhere a loud murmur of running water, pouring through the deep gutters contrived between the paved thoroughfare and the absurd little sidewalks.

"The town has an aspect of great solidity: it is a creation of crag—looks almost as if it had been hewn out of one mountain fragment, instead of having been constructed stone by stone. Although commonly consisting of two stories and an attic only, the dwellings have walls three feet in thickness; on one street, facing the sea, they are even heavier, and slope outward like ramparts, so that the perpendicular recesses of windows and doors have the appearance of being opened between buttresses. It may have been partly as a precaution against earthquakes, and partly for the sake of coolness, that the early colonial architects built thus, giving the city a physiognomy so well worthy of its name, the name of the Saint of the Rock."

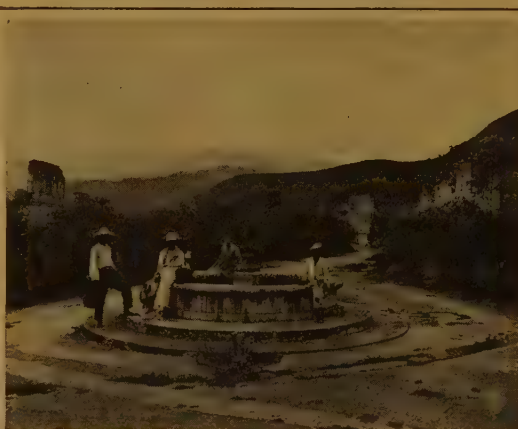
A golden little city, cooled by crystal streams, set between blue sky and bluer sea, garnished with the utmost luxuriance of tropical fruit and rainbow-hued flower, and alive with vigorous, joyous human life, and yet as one reads Hearn's pages to-day there is a sense of great fear prowling in



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#### A PICTURESQUE REMINDER OF ST. PIERRE

This handsome little theater of the gay French city was often the scene of brilliant social events



Publishers' Photo Service

#### A PATHETIC RELIC OF THE PAST

The fountain and plaza in St. Pierre was the center of the city life. This is the way it looks to-day



Publishers' Photo Service

#### A MODERN POMPEII

A glimpse down one of the important streets of St. Pierre showing how it looks now—no better than the ruins of Pompeii

the background of this life, tragic defiance of fate—fear of the deadly *fer-de-lance*, the powerful snake which infests the emerald-clad mountains, fear of *zombis*, the ghosts with which the native imagination has peopled the darkness of the long tropical night—and unacknowledged fear of *Pelée*. They seemed careless of the brooding mountain, but up every path, to the edge of the little lake in its crater, there are votive shrines—shrines to the Mother and Child, but also, one feels, propitiatory offerings, giving shelter and, in return, wordlessly asking protection from a storm too terrible to be thought upon. Did Hearn unconsciously recognize this? Of the cemetery he writes, "The dumb green life of the morne seems striving to descend, to invade the rest of the dead. It thrusts green hands over the wall, pushes strong roots underneath; it attacks every joint of the stonework, patiently, imperceptibly, yet almost irresistibly.

"... Some day from the morne, over the bulwark, the green host will move down unopposed; creepers



will prepare the way, dislocating the pretty tombs, pulling away the checkered tiling; then will come the giants, rooting deeper, and all that love has hidden away shall be restored to Nature, absorbed into the rich juices of her verdure, revitalized in her bursts of color, resurrected in her upliftings of emerald and gold . . .”

More than once the poet-dreamer turns for comparison to the ancient nursling of savage Vesuvius—perhaps in prophecy he wrote: “. . . your gaze is suddenly riveted by the vast and solemn beauty of the verdant violet-shaded mass of the volcano, high-towering above the town, visible from all its ways, and umbraged, maybe, with thinnest curlings of cloud, like specters of its ancient smoking to heaven. And all at once the ancient secret of your dream is revealed, with the rising of many a luminous memory, dreams of the idyllists, flowers of old Sicilian song, fancies limned upon Pompeiiian walls. For a moment the illusion is delicious: you comprehend as never before the charm of a vanished world, the antique life, the story of terra-cottas and graven stones and gracious things exhumed.”

Hearn's spectral vision became fact when on May 8, 1902, St. Pierre suffered the fate



Publishers' Photo Service

## MT. PELÉE SPARED NOTHING

Ruins of the Church of St. Pierre—Mt. Pelée in the distance. Where worshipers assembled daily in the past, the camera-bearing tourist now wanders among wild growth and broken stones

of Pompeii. Harry A. Franck, the vagabond author, gives the story of a sailor who witnessed the disaster from a coast steamer. “As early as February of 1902 the inhabitants commenced to complain of a sulphurous odor from the mountain. During the following month dense clouds began to rise about its summit. ‘Old Pelée is smoking again,’ the people told one another, laughingly; but not a man of them dreamed that

their old playmate meant them any harm. On April 22d a light earthquake broke the cable to Dominica. On the twenty-fourth a rain of cinders fell on all the northern part of the island. The Sunday following saw many pleasure parties mounting to the crater lake to watch the playfulness of ‘old Pelée’ at close range. On the twenty-eighth great growlings were heard, as if some mammoth bear were struggling to escape from his prison in the bowels of the earth. From the beginning of May cinders fell almost daily over Martinique. Steam rose from the crater; bursts of fire, like magnificent lightning flashes,



Publishers' Photo Service

## THE MARKET PLACE OF FORT DE FRANCE

A busy day when visitors from a tourist ship are “taking in” the town



played about the mountain's summit; the clouds grew so dense that the days were a perpetual twilight, the water supply was half ruined by the soot it carried. On the fifth a great deluge of boiling mud swept down the River Blanche, completely submerging a large sugar factory on the edge of St. Pierre and killing several persons. Great rocks came rolling down the mountainside; the cable between Fort de France and Santo Domingo parted; rivers were everywhere overflowing their banks; cinders fell continuously.

"On the night of May 7th a torrential rain, accompanied by unprecedented thunder and lightning, swept over the island. That, the people told themselves, was a sign that the danger was over. The eighth dawned fresh and clear. The vapors from the crater went straight up and floated away on the trade wind. The inhabitants forgot their fears and began to prepare for a *jour de grande fête* (a great feast day), for it was Ascension Day. . . ."

On that May morning, suddenly, and with little warning, Pelée poured its liquid flame and poison gas down on the happy, gayly clad celebrants. When the air had cleared, forty square miles lay desolate, and no vestige of vegetation or of human life remained in the city of St. Pierre except a single negro prisoner confined in a deep dungeon.

The ruined city to-day is still little more than a fishing village. From the waterfront one gets an impression of partial recovery;

once landed, one finds only a fringe of houses along the sea, frail wooden houses with little resemblance to the old stone city. Sloping wharves of stone, strewn with broken and rusted lamp posts, with worthless iron safes, and the twisted remnants of anchor chains, accommodate only a few fishing canoes instead of the former bustling ocean-going traffic. Back of the one partly restored street lies a labyrinth of old, gray cut-stone ruins choked with the rampant vegetation which does its concealing work quickly and well in the tropics. Former parlors are filled with growing tobacco; banana plants wave their huge leaves from out what were

once secluded family residences. Here are great stone stairways that lead nowhere: there massive buttresses uphold nothing. Ivy and climbing plants drape the low jagged walls of former rollicking clubs and solemn government buildings. Narrow paths squirm through the thorny brush where once were crowded city streets. Of the five large churches that adorned St. Pierre, only a piece of the tower, a fragment of the curved apse, and a bit of the façade of the great stone cathedral, once among the most important in the West Indies, peer above the surrounding vegetation. Gaunt black pigs roam everywhere through the ruins, the silence of which is seldom broken except by the winds whispering through the leaves and the murmur of the running water with which the ghost of a city is still abundantly supplied.

From the hills above the city Franck observes that the broken columns and orphaned gables set in regular rows amid the green which has sprung up from the richness of lava soil disintegrating in the humid tropic atmosphere strangely suggest an ancient graveyard. But there are living inhabitants also among the ruins. "On closer inspection one finds more inhabitants than are suggested by the first glimpse. Dozens of shacks are hidden away in the lee of towering stone walls that seem on the very point of toppling over. Hovels of grass and thatch come suddenly to light as one scrambles through the



jungles of former palace courtyards and lava-razed fortresses.

St. Pierre has not been rebuilt because of its ardent children only a scattered handful survive. A fourth of the island was devastated and thirty to forty thousand human lives destroyed. But upward of two hundred thousand remain, and great tracts of the beautiful island still bask and bloom in the sunshine and invite the tourist. There are still marvelous verdure, unbelievably gigantic trees, and riotous orchidaceous blossoms, and good roads thread the picturesque scenery. Carbet, where Columbus landed in 1502, remains; and Trois Isles, where was born Josephine, Bonaparte's empress, and where her memory is still warmly cherished. Neighboring islands boast also

their celebrities, Nevis having produced Alexander Hamilton, and Santo Domingo the elder Dumas.

Fort de France, however, has no rival to her supremacy, and here the characteristic life of the island is best to be seen in the large, clean market place where throng the diverse types that have grown up from the roots of three races—native Carib Indian, the French conquerors, and African slaves. In the evening the savanna (park), which contains the famous marble statue of Josephine, swarms with the native life, the gay costumes of the creole women adding vividness to the scene.

The kindly natives enjoy a fair degree of literacy, and patriotism has developed as a result of tolerance in the matter of race.



Publishers' Photo Service

**STATUE OF EMPRESS JOSEPHINE**  
This memorial to the first wife of Napoleon stands in the park at Fort de France



© Keystone View Co.

**MT. PELÉE IN ACTION** ✱

An extraordinary photograph, taken some years ago during one of the days of Mt. Pelée's activity. Dense smoke and ashes were pouring from the crater, while several spots on the slope further down were burning with sulphurous flames



# THE GREAT LOVE OF MICHELANGELO AND VITTORIA COLONNA

BY OLIVER S. BARTON

"All the world loves a lover," but "all the world" rarely understands a great platonic relationship. "In an attempt to impart the interesting character of a *belle passion* to the friendship between Michelangelo and the immaculate Vittoria Colonna, much silly stuff has been written," says Romain Rolland. The temperate quality of their friendship is confirmed by a series of letters discovered in recent times. It is now generally accepted that the love that bound Michelangelo and Vittoria Colonna was "entirely based on God," and that their love relation was from the first solely a spiritual one.

It is not to be assumed that Michelangelo was indifferent to feminine attractions. Indeed, during his acquaintance with Vittoria he adored a woman "beautiful and cruel," whom he called his "lovely enemy." His infatuation brought him to her feet in humblest subjection, he "would almost have sacrificed his eternal salvation for her sake." His unnamed innamorata amused herself by enticing the great man into her toils, and then aroused his jealousy by coquetting with others. In the end he came to hate his tormentor, and cried: "Cupid, grant that another time she may have a body so ugly that I love her not, *and that she loves me!*"

Of a very different nature was his attachment for Vittoria. In 1535 the widow of the Marquis of Pescara first met the illustrious Florentine. She was then about forty-six, and he over sixty. A woman of power and influence, she included in her circle of friends all of the celebrated political lights and writers of the country. Bernardo Tasso made her the subject of several of his poems.

Numerous portraits of her were painted, and sculptors delighted to adorn medals with her finely chiseled features.

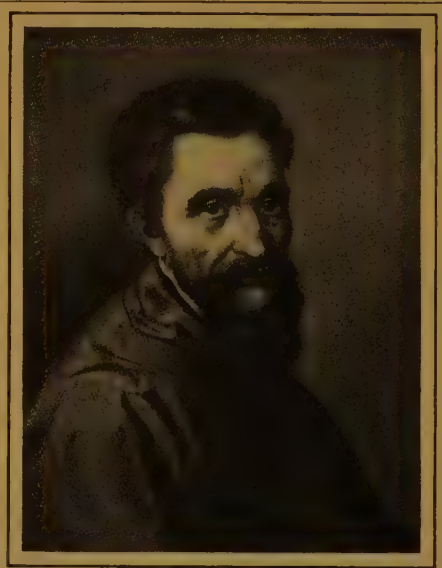
As the daughter of the proudest house in Italy and the wife of the Marquis of Pescara, Vittoria had lived a life of luxury, typical of the Renaissance. When as a widow she met the renowned creator of the Sistine Chapel decorations, of the sculptures "David," "Moses," and other supreme works of art, she had passed through a period of spiritual torment, and was living at the cloisters of San Silvestro in Rome. On Sundays, and other days, she went to the Church of San Silvestro on Monte Cavallo. One day Vittoria was in the chapel with some friends when the painter Francesco d'Ollanda

entered. It had long been Vittoria's desire that this celebrated foreign artist, sent to Italy by the king of Portugal, should meet Michelangelo and elicit his views on the subject of art. So on this day she sent one of her servants to ask her friend to come to the church. When he did so she tactfully began to talk of various matters, hoping to find a way to induce the master to speak of his lifetime's experience. By degrees she drew him on, until finally the barriers of his reticence were broken down and he launched into a discourse on painters and painting.

"Good painting," he said, "approaches God and is united with Him.

... It is but a copy of His perfection, a shadow of His brush, His music, His melody. . . . Consequently, it is not sufficient for a painter to be merely a great and skillful master. I think that his life must also be pure and holy, as much as possible, in order that the Holy Spirit may govern his thoughts."

These informal talks took place in the Church of San Silvestro, and outside, "near the fountain, within the shade of laurel bushes," with Rome at their feet. Francesco



MICHELANGELO BUONARROTI  
(1475-1564)

His talents as painter, sculptor, architect, and poet reached their full flower during the years of his friendship with the gifted and virtuous Vittoria Colonna





d'Ollanda, who afterward made a fine portrait of the genius, set down the gist of the conversations, and several centuries later they were printed under the title, "Dialogues on Painting." Of Vittoria Colonna he wrote: "She is one of the noblest and most famous women in the whole world . . . adorned with every grace which can redound to a woman's praise."

Troubled by religious doubts, Vittoria shut herself up in a cloister and gave herself to meditation and chastisement. But frequently she came to Rome to see her devoted friend. Also she wrote him letters, affectionate, but passionless, some of which are still preserved at Florence and in the British Museum. The letter owned by the British Museum begins: "Unique Master Michelangelo and my most especial friend," and refers to a marvelous design for a crucifix that he had made for her.

She never failed to use her powers to soothe the master's spirit and stimulate his work. She sent him her "Spiritual Sonnets," which encouraged him to develop his gift for writing poetry. As a poet he attained fame approaching his renown in painting and sculpture. For years he kept always by him a little parchment book which contained over one hundred sonnets that Vittoria had written,

and which were published two years after the friends met.

Sometimes the saintly Vittoria suggested subjects for painting, which Michelangelo executed out of regard for her. One of the drawings he made at her request became the basis of the numerous sculptured groups he called "Pietà." It is thought that she also influenced him to make the two remarkable drawings of the Resurrection which are in the Louvre and the British Museum. In 1544 she returned to live in a Roman cloister, and there she remained until her death in 1547.

Michelangelo, true to the end, visited her and awaited the departure of her soul, declaring after she had passed away that "he never ceased to regret that in that solemn moment he had not ventured to press his lips for the first time to the forehead of the dead." He wrote two beautiful sonnets on her passing: one, imbued with the platonic spirit; the other touched by tender compassion.

Deprived of the protection of her goodness and the incentive of her faith in him—"as one having lost the light of heaven"—he would willingly have laid "his weary bones at rest by the side of his father." A few weeks before Vittoria's death he had been appointed prefect and architect of St. Peter's, and to please her he took up the arduous duties of the post. Religious works occupied his life until his spirit passed in 1564.



HOUSE IN FLORENCE  
WHERE MICHELANGELO LIVED  
During the term of his friendship with the great lady



Photograph from the Illustrated London News

TITANIA'S PALATIAL VESTIBULE DECORATED BY SIR NEVILE WILKINSON





MINIATURE FURNITURE  
AND TOILET WARE IN  
THE NIGHT NURSERY ❖

The Limoges pitcher and bowls were given by Queen Mary of England.  
The furniture was carved by British craftsmen for Titania's Palace



## GLORIFIED ❖ ❖ DOLL HOUSE ❖

THE MILLION-DOLLAR TOY

CONSTRUCTED BY AN IRISH PHILANTHRO-  
PIST UNDER ROYAL PATRONAGE

A super doll house, the most gorgeous miniature dwelling ever conceived, has caught the interest and imagination of the British Kingdom. Last summer the designer, Major Sir Nevile Wilkinson, soldier, artist, and craftsman, put "Titania's Palace" on exhibition at Olympia, the Madison Square Garden of London. Eventually he will give it to the nation. It is his intention to have it shown, possibly during the coming year, in the United States. Sir Nevile has devoted years of his life to the design and construction of the dream house.

As recounted by the philanthropist-designer, Titania conceived a plan to revive interest in fairies, and one evening, putting her plan into action, she flashed into a comfortable room where two humans, husband and wife, were sitting, comfortable and drowsy after dinner, one on each side of the fireplace. The Fairy Queen alighted on the back of the armchair, close to the husband's ear. "I want your help," she whispered. "I want you to build me a palace." The man nearly woke up. "Want me to build you a palace!" he repeated. "But I am not an architect," he objected. "It's not the least good your making excuses," said Titania firmly.

"But you want somebody who is a carpenter, and a decorator, and a builder, and a stone mason, and a wood carver, and a plumber, and a potter, and a silversmith, and a—but you haven't a notion, ma'am, what a lot of different craftsmen it takes to build a palace."

"I leave the details to you," she said.

"Please wait a moment, give me some idea," said the man. But she flashed off, just touching the tip of his nose with her foot, which woke him up.

"My dear," said his wife, "how you have been snoring!"

Sir Nevile remembered the dream and thought well of it, and he decided that he would build the palace, that it should be shown for pay, and that the proceeds should go toward cheering neglected, unhappy, or crippled children. He called in capable advisers and enlisted the aid of studio and factory chiefs, who agreed to reproduce doll-size sets of furniture, dishes, and glassware, and expend their utmost in beautifying the regal edifice. Most of the interior work, however, was done by the Irish officer himself. The exterior was carried out by two Dublin friends.

The palace, a sumptuous representation of Florentine architecture and decoration, a veritable museum *in parvo* of Italian art, covers an area of fifty square feet and is two and one-half feet high; it is constructed throughout on the scale of one inch to the foot. It contains a "Hall of the Guilds," "Chapel," "Throne Room," "Fountain



MAJOR SIR NEVILLE WILKINSON

At work making furnishings for the tiny rooms. The decorated square behind is the ceiling of the vestibule, which is shown completed in the full-page engraving

Court," "King's Study," "Queen's Boudoir," "Hall of the Fairy Kiss," and, of course, private apartments for Titania. Practically all the work has been done as a labor of love, and with a desire to encourage British craftsmen.

The vestibule, or "Hall of the Guilds," is essentially Florentine in style; the shields held by the fairies contain the arms of the principal Florentine families. In the vestibule are statues wrought by expert silversmiths. Flowers bloom in jardinières; a beautifully inlaid Italian casket is on the right of the steps, and an Indo-Portuguese coffer on the left. The walls are decorated with tiny mural paintings, executed by well-known English artists.

On the ground floor of the palace are all the state apartments; the private apartments are on the second floor, as in all well-regulated palaces. The fairy children have luxurious nurseries both for day and night, with real Limoges toilet sets. Titania's bedroom has gorgeous wardrobes, ornamented with exquisite carving. The dining-room is done in royal style. Here are real plate, and crystal, and fine dishes, some of them given by Queen Mary of England, who is as much interested in Titania's Palace as she is genuinely interested in the happiness of poor children. The chapel, with its altarpiece, its reredos, its jeweled

cross, and its chalice, quite prepare us for the entrance of a tiny priest in stole and chasuble. The music gallery can accommodate quite a crowd of little people two or three inches high, and a mezzanine gallery affords space for a lilliputian orchestra.

A postage stamp placed beside some of the statues, vases, and glassware looks quite sizable in comparison. One of the most astonishing things about the whole enterprise has been the willingness and ability of artists and artisans to turn out perfect handiwork infinitely small. Some of the metal work suggests the skill of the great Cellini.

No actual statements have been given out as to the cost of this superb toy, but rumor has placed the expenditure at a million dol-

lars. Two books have been written around the palace, with the purpose of inducing boys to become Companions, and girls Rose Maidens, of the Order of the Fairy Kiss, a popular children's charity organization in England.

When Titania's Palace comes to America, many small boys and girls, grown-up ones, too, will go to see this novel and ornate dwelling, built and decorated by workers whose chief inspiration has been their love of children and a Peter Pan faith in fairies.

*A. A. Hopkins.*



EXTERIOR OF THE PALACE

The toy edifice covers an area of fifty feet and is scaled an inch to a foot





ELBERT HUBBARD

# A Message to Garcia

by Elbert Hubbard

*Considered by many the greatest piece of  
inspirational literature ever written*

OVER forty million copies of "The Message" were printed during Elbert Hubbard's lifetime. During the World War three of the Allied Governments distributed it to the soldiers in the trenches. A copy of this dynamic preachment is yours for the asking. Just clip the coupon and mail to us to-day.

As a writer Elbert Hubbard stands in the front rank of the Immortals. One of the ablest writers in America, Ed Howe, called him "the brightest man in the writing game".

Few business men have left institutions that reflect as much credit upon their founder, and yet The Roycroft Shops were launched primarily to demonstrate his philosophy that "Art is merely the expression of a man's joy in his work."

No public speaker who gave the platform his whole time appeared before as many audiences in the course of a year as this business man and writer.

Where did Elbert Hubbard find the inspiration for carrying on his great work? It is no secret at East Aurora. It was derived from his own pilgrimages to the haunts of the Great.

## Little Journeys to the Homes of the Great

Fourteen years were consumed in the writing of the work that ranks to-day as Elbert Hubbard's masterpiece. In 1894 the series of "Little Journeys to the Homes of the Great" was begun, and once a month for fourteen years, without a break, one of these little pilgrimages was given to the world.

These little gems have been accepted as classics and will live. In all there are one hundred and eighty-two "Little Journeys" that take us to the homes of the men and women who transformed the thought of their time, changed the course of empire and marked the destiny of civilization. Through him, the ideas, the deeds, the achievements of these immortals have been given to the living present and will be sent echoing down the centuries.

Following Hubbard's tragic death on the "Lusitania" in 1915, announcement was made from East Aurora that the Philistine Magazine would be discontinued. Hubbard had gone on a long journey and might need his "Philistine". Besides, who was to take up his pen? It was also a beautiful tribute to the father from the son.

The same spirit of devotion has prompted The Roycrofters to issue their Memorial edition of "Little Journeys to the Homes of the Great". In no other way could they so fittingly perpetuate the memory of the founder of their institution as to liberate the influence that was such an important factor in moulding the career of his genius.

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The Roycroft Shops,  
East Aurora, N. Y.

I shall be pleased to receive, without obligation on my part, a copy of Elbert Hubbard's "Message to Garcia" and further information about The Roycrofters' Memorial Edition of "Little Journeys to the Homes of the Great."

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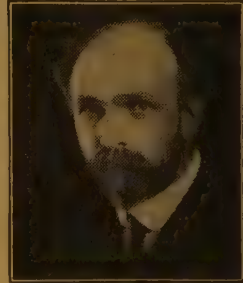
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Between you and I  
I HOPE it would come  
WHO shall I call  
It's just AS I said  
How MANY are there  
I WOULD like to go  
The FIRST TWO lessons  
He sat AMONG the three  
The wind blows COLD  
You will FIND ONLY one

or  
or  
or  
or  
or  
or  
or  
or  
or  
or

Between you and ME  
I WISH it would come  
WHOM shall I call  
It's just LIKE I said  
How MUCH are there  
I SHOULD like to go  
The TWO FIRST lessons  
He sat BETWEEN the three  
The wind blows COLDLY  
You will ONLY FIND one

### 2. How Do You Say—

evening  
ascertain  
hospitable  
abdomen  
mayoralty  
amenable  
acclimate  
profound  
beneficiary  
culinary

EV-en-ing  
AS-cer-tain  
HOS-pl-ta-ble  
AB-do-men  
MAY-or-al-ty  
a-ME-na-ble  
AC-cli-mate  
PRO-found  
ben-e-fi-shEE-ary  
CUL-li-na-ry

or  
or  
or  
or  
or  
or  
or  
or  
or  
or

EVE-ning  
as-CER-tain  
hos-PIT-able  
ab-DO-men  
may-OR-al-ty  
a-MEN-able  
ac-CLI-mate  
ben-e-FISH-ary  
CU-li-na-ry

### 3. Do You Spell It—

superCede  
recEive  
reprEive  
donKEYS  
factorIES

superSede  
recIEve  
reprIEve  
donkIES  
factorYs

repEtition  
sepArate  
aCoMoDate  
traffCKing  
aCSeSible

or  
or  
or  
or  
or

repetition  
separate  
accommodate  
trafficking  
accessible

## Answers

### 1

Between you and me  
I wish it would come  
Whom shall I call  
It's just as I said  
How many are there  
I should like to go  
The first two lessons  
He sat among the three  
The wind blows cold  
You will find only one

### 2

EVE-ning  
AS-cer-tain  
HOS-pl-ta-ble  
ab-DO-men  
MAY-or-al-ty  
a-ME-na-ble  
ac-CLI-mate  
pro-FOUND  
ben-e-FISH-ary  
CU-li-na-ry

### 3

supersede  
receive  
reprieve  
donkeys  
factories  
repetition  
separate  
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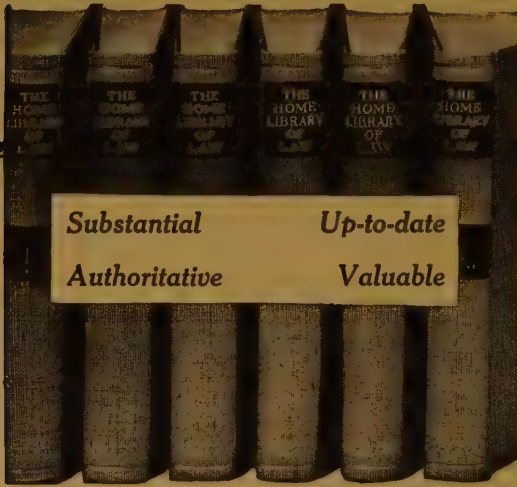
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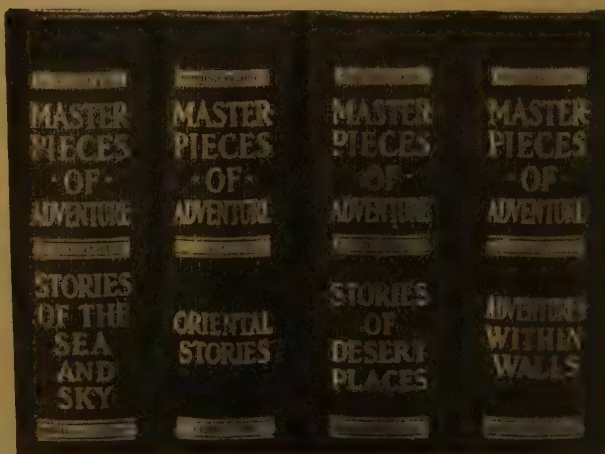
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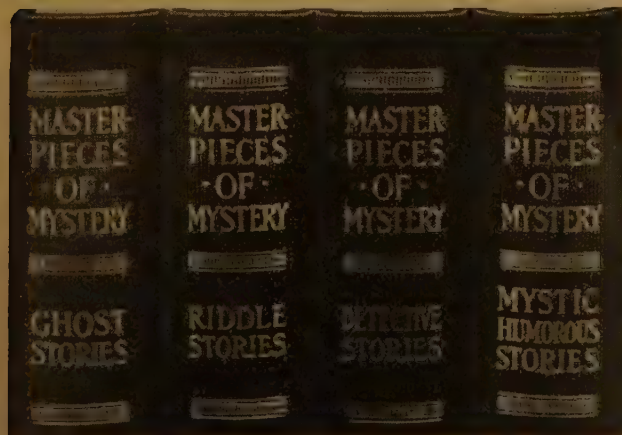
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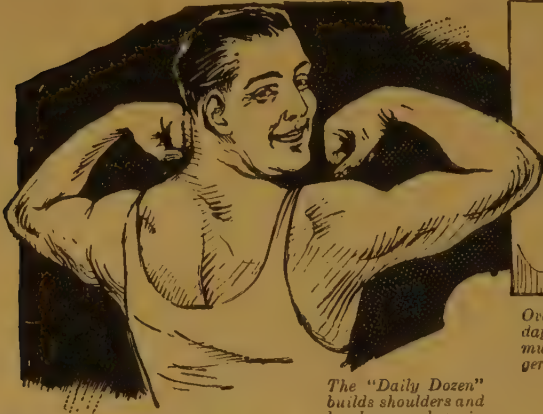
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# Try the "Daily Dozen" To Music!

**FREE PROOF that Ten Minutes' Fun a Day  
Gives You Health, Strength and Vitality**

A GREAT and new idea—and more fun than a game! You cannot appreciate the fascination, the glow of health, the amount of "pep" you acquire from exercising to music until you have tried it!

Ten minutes a day of genuine fun will keep you fit. Walter Camp has made it possible. The famous "Daily Dozen" Exercises of this great Yale coach—exercises that reach and strengthen every muscle in your body—have been set to music on phonograph records, with Mr. Camp's special permission.

You put a record on the machine and the lively, spirited music carries you through ten minutes of the most exhilarating fun. A clear voice on the

record gives the commands, telling you exactly what to do. You are swept along with a buoyancy that will amaze you. And the result of this ten minutes' fun a day is a glowing health, a glorious vitality, a springy step, a bright eye—and, in short, a whole, healthy, breathing and zestful man or woman tingling with the very glow of life.

But the famous "Daily Dozen" do not stop their wonderful work there. Far from it. If you are overweight they will reduce your waist line. If you are underweight they will put firm, sound flesh on you. They revitalize your body. They revive weak, flabby muscles and rebuild them into live, vital tissue. Thousands of men



and women, boys and girls are regaining health, strength and vitality through use of the "Daily Dozen" Exercises.

## The "Daily Dozen" Build Muscle

Increase your wind, develop your chest, strengthen your powers of endurance and your energy to work. Put on muscular shoulders, acquire strong stomach muscles, get a wonderful and superb physique—and enjoy yourself every minute you are doing it.

You can say good-bye to constipation, headaches, backaches, insomnia, run-down condition, nervousness, emaciation, want of appetite and that tired, exhausted feeling.

## Five Days' Free Trial

You cannot fully appreciate the real joy of doing the "Daily Dozen" to music until you try it. So we want to send you, absolutely free for five days, the five full-size,

ten-inch, double-disc records, playable on any disc machine, containing the complete "Daily Dozen" Exercises, and the 60 actual photographs showing clearly every movement. A beautiful record album comes free with the set.



*A slender and graceful form can only come from a healthy physical condition.*

No need to send any money. Simply mail the coupon below. Enjoy the records for five days, and if for any reason you are not satisfied, return them and you owe nothing. But if you decide to keep the records, you can pay for them at the easy rate of only \$2.50 down, and \$2 a month for four months until the sum of \$10.50 is paid. Thousands of people have paid \$15 for the same system.

Simply mail the coupon and see for yourself, at our expense, the new, easy, pleasant way to keep fit. It will add years to your life and make you happier by keeping you in glowing health. Mail the coupon to-day. Address HEALTH BUILDERS, Inc., Dept. 721, Garden City, N. Y.



### Five Day Trial Coupon

**HEALTH BUILDERS, Inc., Dept. 721, Garden City, N. Y.**

Please send me for five days' Free Trial at your expense the Complete Health Builder Series containing Walter Camp's entire Daily Dozen on five double-disc ten-inch records; the 60 actual photographs; and the beautiful record album. If for any reason I am not satisfied with the system, I may return it to you and will owe you nothing. But if I decide to keep it, I will send you \$2.50 in five days (as the first payment) and agree to pay \$2 a month for four months until the total of \$10.50 is paid.

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City ..... State .....

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# THE MENTOR

W. D. MOFFAT

EDITOR

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## THE OPEN LETTER



OW often we hear the old-time saying: "All kinds of people make the world." As a matter of fact, when we get right down to the heart of things in human nature, there are really only *two* kinds: Creditors and Debtors—those that feel that the world owes them something, and those that feel that they owe the world something.

The Creditor tells us that he had no choice about coming here—but, being here, he claims a right to all he can get. The world is a Bank in which he assumes a credit. On that credit he intends to draw in every way he can, as fully as he can—for gain, for power, and for pleasure. He realizes that he will have to fight for some of it—because he sees others lined up at the same Bank—but he means to get all that he considers is *due* him.

There are "all kinds" of Creditors—the old saying about people is true enough in that respect. Some, big and masterful and unscrupulous, get theirs in great volume; others, insisting that the world owes them an existence, rail bitterly against an evil Destiny that does not give them all they want. Still others trade secretly for gain and advantage, or, if they can't get into the game at all, they beg or steal.

Oh, yes, there are "all kinds" of Creditors in the world—but there is only one kind of Debtor.

✻ ✻ ✻

The Debtor comes into the world with an open mind. He grows up with a faith in things as they are, and an increasing sense of duty—a growing consciousness of obligation to others. He hears a great deal about happiness in life and how to find it, and he won-

ders why so many are unhappy. It comes to him, in time, that the only really happy folks are those that are doing the best that is in them to do for the common good, regardless of how much they can grab from their fellows in the game called "How to Get There." He finds that the secret of their contentment is in Human Service. He learns that the man that gains the most happiness *for* himself is the man that gives most *of* himself for the general welfare. So he lines up at the other side of the Bank, and becomes a Depositor.

At times he is told that he has a balance to his credit, but he doesn't care to draw on it. He is satisfied to leave it there. He knows that life, after all, is a very good game, and that the way to get the best out of it is to put the best of one's self into it. And he knows that he is happy and content. He has no morbid fears or worries, nor does he have to count knots in a string to the tune of "Day by day, in every way, I am growing better." He grows better naturally, and everybody about him grows better for knowing him.

✻ ✻ ✻

The distinction between Creditors and Debtors is not one of success or prosperity. The Debtor is often a successful, prosperous man. In fact, his success is sometimes the direct result of important, far-reaching human service. What marks a man as Creditor or Debtor is his attitude toward the world and the spirit in which he deals with his fellow men.

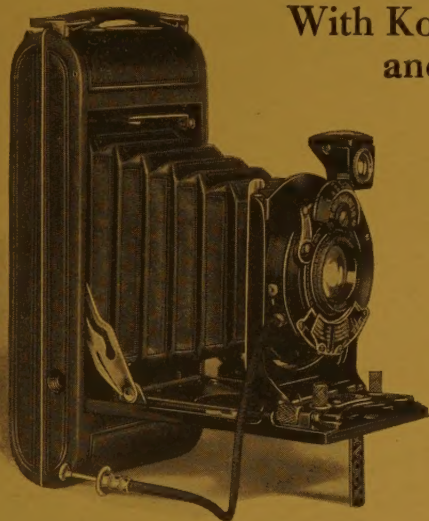
It is in the Debtor class that the hope of humanity lies.

*W. D. Moffat*  
• Editor



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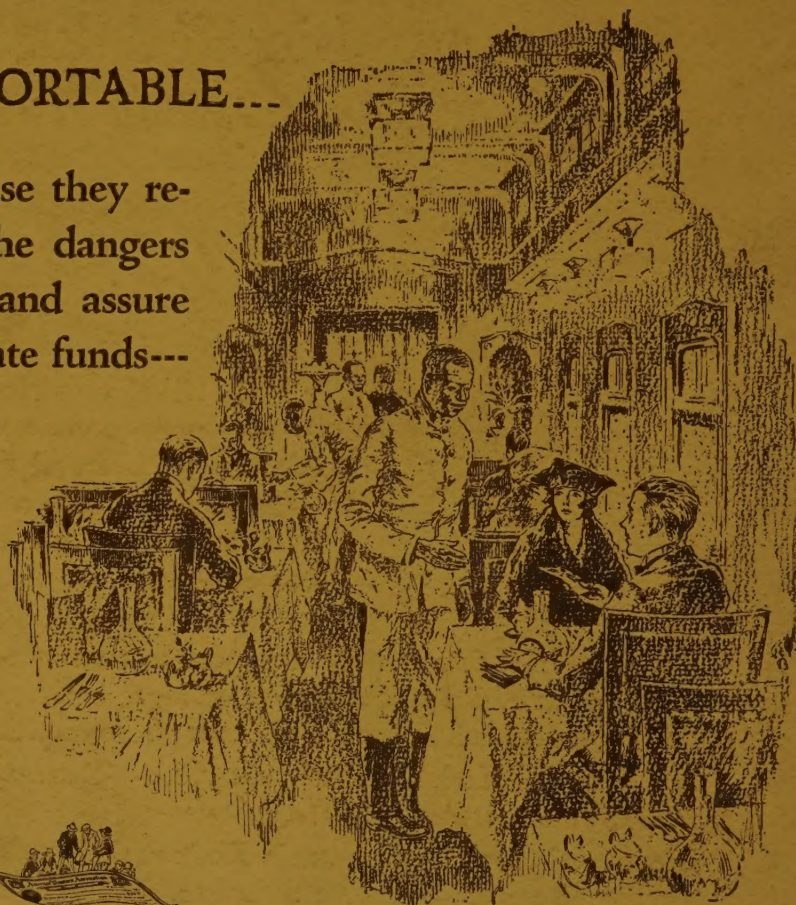
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- safer than money, and frequently more convenient than Letters of Credit because the bearer is less dependent on banking hours.
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- compact, easy to carry, handy to use.





